Study on 28th Mela Harikedaragaula and its Janyas based on Sangita Sampradaya Pradarshini

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Submitted by

Bindu J.R

(18PHMUP001)

Supervisor

Dr. V. Janaka Maya Devi

Professor, Department of Music

Avinashilingam Institute for Home Science and Higher Education for Women

Coimbatore-641043

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V. Janaka Maya

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Introduction

Lakshanagrandhas reflect the scientific and systematic study of art. They provide information about the particular subject's origin, development, and progression. Sangita Sampradaya Pradarshini is a gigantic work of the illustrious musician and musicologist Subbarama Dikshitar (1836-1906). It includes sections on musicology, composer biographies, brief descriptions of the ragas of South Indian music that track Venkitamakhi's and his followers' concept.

Sangita Sampradaya Pradarshini

The monumental work contains the biographies of 77 musicologists and musicians from the time of Sarangadeva to those of Subbarama Dikshitar himself and the biographies of some Ettayapuram rulers. There is a meticulous tabular statement of Raganga, Upanga , and Bhashanga Ragas with their Murchanas, Gitas of Venkitamakhi, Prabandhas, Ragamalikas, Darus, Suladis, Svarajatis, Varnas, Chittatanas and Padas. The 72 Melas and their Janyas, with Ragalakshana explanations, illustrative Lakshana Gitas, and Sancharas. Some compositions of Tyagaraja and Shyama Sastri, besides 229 of Sri Muthuswami Dikshitar with notation, find a place.

The inclusion of Gamaka signs in the notation, which aid in specifying minute elements in the musical structure of the work, is a vital feature of this book. There are also explanations on reading and rendering the Gamaka signs in vocal and instrumental music. This system of notation, which aims to reflect the form of the song as it would be sung, has aided in preserving the compositions in their original form, ensuring some regularity and authenticity in how they are delivered. Subbarama Dikshitar had taken four years (from December 19th, 1901 to February 15th, 1904) for this work. Sangita Sampradaya Pradarshini is a treasure house to preserve the music of the golden age of Carnatic music and has served as a reference for musicians, theorists, editors, and publishers of recent times who have been continuously drawing sustenance. The fact is that this work is a milestone in the history of Carnatic Music.

Mela- Raga Evolution

Ragas' shape and content are, in general, dynamic, meaning that they are always changing and evolving. According to the emerging thoughts of the respective periods, the ragas tend to be classified under various categories from very ancient times. This classification of ragas was an ongoing exercise and had its significance in the modern period. The Murchana and Jati were considered as predecessors to raga even before it gained prominence. Initially, the term raga mentioned by Matanga was a part of the Desi system and categorized under the Grama system. With the gradual development spanning many decades, the Mela system came into vogue. This development of various raga schemes is evident from Lakshanagrandhas written in different periods.

A significant advancement in the raga classification was achieved by introducing the term 'mela.' The Mela refers to a set of seven svaras, and the ragas were assigned under the mela. The earliest available text dealing with the mela concept is the Svaramelakalanidhi of Ramamatya (16th Century), though the term ‘Mela’ was introduced by Vidyranya (Sangita Sara - 15th Century) for the first time. Various treatises that came after Svaramelakalanidhi also described ragas classification under different melas. But incidently, the number of melas, as well as ragas, differs in each text. This variation in ragas and melas had continued until the formulation of the 72 mela scheme.

The history of Carnatic music had recorded the appearance of two prominent lists for the 72 mela scheme. The first two letters of the raga names were used to arrive chronologically at the corresponding serial position of the said raga using the katapayadi formula. This type of naming and chronological arraying were not present in the initial stages of mela nomenclature. Thus a mela was considered sampurna if it has all the seven notes either in the arohana or avarohana. The credit for evolving this scheme goes to Muddu Venkitamakhi (17^{th} century) and he used the terms Raganga raga and janya ragas for melas and janyas.

The other school of mela scheme was modified from the earlier scheme, in which the raga was termed Melakartha. Under this scheme, the raga will be considered melakartha if all the seven svaras are present in sequential order. The second school of mela scheme is widely accepted by the name Kanakangi - Ratnangi scheme and this scheme is followed in the modern period. The names of 72 Raganga- ragas, Kanakambari – Phenadyuti are associated only with the compositions of Muthuswami Dikshitar.

This scheme was followed by Subbarama Dikshitar in his Sangita Sampradaya Pradarshini, who was a descendant of Muthuswami Dikshitar.

Definition of Problem

Indian Classical music is raga-based music. A raga is a melodic movement that is made up of svaras. Particular patterns of svaras (Svara sancharas) rendered with embellishments like Gamakas form the individuality of each raga. A raga, whether it is Sampurna, Shadava, Audava, or Svarantara, yields a particular form through manipulating svaras or different permutations and combinations of svaras. The number of ragas is numerous in Music, and they have evolved through centuries of various experiments. Generally, a parent raga (Janaka raga) can give many derivatives (janya raga). Still, initially, they differ in structure though they take the same notes of the parent raga. The study of ragas has always been a space as they possess great significance in our music. The treatise, 'Sangita Sampradaya Pradarshini' which is taken as the source for the research, is one of the most well-known works of the modern period on South Indian Music. Though a few research studies have been done based on this particular text, the topic is vast enough with much more untouched areas where researches need to be done.

Aim and Objective of Research work

The present work titled: **Study on 28th Mela Harikedaragaula and its Janyas based on Sangita Sampradaya Pradarshini**

Everyone has their own personal interests and inclinations that are emotionally meaningful to them. The scholar, being a practitioner of music, one of the ragas which have been particularly interesting is Kedaragaula. The emotion of elegance mixed with bhakti that always comes about with the slow tempo of the raga makes it otherworldly. Kedaragaula shines in slokas and viruthams. In addition to the ability to create a spiritual atmosphere, the raga is among the typical South Indian ragas that have a glorious history.

TV Subbarao has stated that Kedaragaula is mentioned in Sangita Sudha (15th century) of Govinda Dikshitar. Since this raga finds no mention in works like Sangita Ratnakara, we can infer that Kedaragaula has been in Carnatic music since this period (after 14th century).

The pann system of Tamil music evolved separately and independently along with the raga system. It is of interest to note that the pann ‘Gandhara Panchamam’ is very similar to the raga Kedaragaula. Gandhara Panchamam was used in the Tevaram hymns and therefore in one point of view, Kedaragaula existed as early as 6th-7th century (the period of Tevaram) and was

adopted to the Carnatic music system later. However, this point of view is only hypothetical and has not been established with evidence and there are certain disparities such as the mention of Gandhara panchamam as a 'pagal pann' (daytime raga), whereas Kedaragaula is referenced as an evening raga. Nonetheless, the lack of concrete historical evidence pointing to the contrary means that it cannot rule out the possibility of the relationship. Notwithstanding, it is sure that Kedaragaula will still be there hundreds of years later owing to its irreplaceable beauty.

The study aims to understand and analyze a particular raga, and its janyas that possess a glorious background in Carnatic music and are part of the formulation of the grand scheme of fundamental ragas. The study also intended to highlight the gigantic work, Sangita Sampradaya Pradarshini, and to uphold the earnest efforts done by the veteran scholar Subbarama Dikshitar to preserve the 'Pataantara' of great Muthuswami Dikshitar compositions.

The main objectives are:

- To make an analytical study of the Compositions of Muthuswami Dikshitar and Tyagaraja to examine if only the raga name is changed from Kedaragaula to Harikedaragaula or else the treatment of raga is also changed in the Carnatic music
- To make an in-depth understanding of the importance of janya ragas under this mela.
- To examine the historical background of Harikedaragaula, which is a prominent raga in the formulation of the grand scheme of the fundamental ragas system.
- To underscore the contributions of Subbarama Dikshitar to Carnatic music, particularly concerning his outstanding work Sangita Sampradaya Pradarshini
- To make a biographical sketch of the great author Subbarama Dikshitar.
- To explore the historical evolution of the raga into the mela scheme.

Scope of the study

This study is based on the treatise 'Sangita Sampradaya Pradarshini' of Subbarama Dikshitar. In this work the raga Kedaragaula is given as the 28th Mela – Harikedaragaula. Subbarama Dikshitar's Sangita Sampradaya Pradarshini, published in 1904, is widely appreciated and respected for the author's description of each raga svarupa. There are 16 ragas under this Mela in Sangita Sampradaya Pradarshini. From Svaramelakalanidhi to Sangita Sampradaya Pradarshini,(i.e., 16^{th} to 20^{th} century) many music texts mentioned Kedaragaula as a Mela. However, some other texts treated this raga as a janya of Shankarabharana (29th mela), Sri (22nd mela), and Kambhoji (28th mela). As per the Kanakangi Scheme this raga is

a janya of 28th mela Harikambhoji.

The study also goes into the analysis of Harikedaragaula based on the kritis of Muthuswami Dikshitar and Thyagaraja. The researcher has done a study on the janya ragas of Harikedaragaula. The Raga descriptions given by Subbarama Dikshitar have been taken for analysis. The janya ragas share the same svaras of the mela in which they are grouped. But the personality of each raga varies irrespective of its svarastana. The svarastana alone cannot decide its melodic individuality. The treatment of each svara, the gamakas applied, and other factors determine its melodic uniqueness.

Methodology

Title of the thesis: **Study on 28th Mela Harikedaragaula and its Janyas based on Sangita Sampradaya Pradarshini**

Types of methods adopted under this title are:

The study is on the historical and structural analysis of a mela and its janya ragas.

Chapter – 1: To examine the evolution of fundamental raga systems and to gain a clear perspective of the past, **Historical research** has been done in the first chapter.

Chapter – 2: An individual case study has been done in the second chapter to get a comprehensive picture of the author of Sangita Sampradaya Pradarshini, which comes under **Descriptive research**.

Chapter – 3: For studying the references about raga Harikedaragaula in the past, **Historical research** has been done in the third chapter.

Chapter – 4: Analytical research has been done in the fourth chapter by using the songs to evaluate the existing facts for a better understanding.

Chapter – 5: References about the Janya ragas of Harikedaragaula in various Musical texts are observed, and hence **Historical** study. The Raga lakshana vivarana of each raga in Sangita Sampradaya Pradarshini has done and which comes under **Descriptive Research**, and **Analytical research** has been done to understand the present structure of the ragas based on their reference in Sangita Sampradaya Pradarshini.

Resources

- **Primary Sources**

The prime source for the research is Sangita Sampradaya Pradarshini by Subbarama Dikshitar. The original work is in Telugu. It is translated to Tamil (six volumes) and English. It is available on the website http:/ibiblio.org/guruguha/ssp.htm. Other available literature on Sangita Sampradaya Pradarshini and on Subbarama Dikshitarvin the music field is also the source for the study.

- **Secondary Sources**

Almost all the available authentic documents and supporting documents for the thesis have been collected as part of the research work from books, magazines, journals, articles, related Research works, and references from the internet as secondary sources. The Researcher utilised the Libraries of School of Drama, Calicut University Campus, Thrissur, Kerala University, Public Library, Thiruvananthapuram, Avinashilingam Institute, etc. for material collection.

The Music texts - 'Sri Dikshitar Keertana Mala' of Kallidaikurichi A. Sundaramayyar, 'Kritimanimalai of Rangaramnuja Iyengar, 'Compositions of Muddusvami Dikshitar by' T. K Govinda Rao, Notations of Tyagaraja kritis of the Walajpet version, and Compositions of Tyagaraja by T. K Govinda Rao are referred for notations in addition to Sangita Sampradaya Pradarshini. Recordings of famous musicians such as D. K Pattammal, Nedunuri Krishnamurti, D. K Jayaraman, Alathur Brothers, and K. V Narayana swami are referred. Interview with eminent musicians including Dr. R. S Jayalakshmi, Professor (Rtd), Dept. of Music, University of Madras.

Chapterisation

The Thesis is divided into five chapters excluding Introduction and Conclusion.

- Chapter One - Evolution of Mela
- Chapter Two - Sangita Sampradaya Pradarshini by Subbarama Dikshitar
- Chapter Three - History of 28th Mela Harikedaragaula
- Chapter Four - Analytical study of mela Harikedaragaula and raga Kedaragaula based on the Kritis of Muthuswami Dikshitar and Tyagaraja
- Chapter Five - Janyas of Harikedaragaula- Lakshana and Sanchara

Chapter One - Evolution of Mela

This chapter is divided into three heads

I. **Ancient:-** It extends from the Vedic period to Sarngadeva. This is subdivided into – pre-Matanga period and the post-Matanga period. The formation of Samasapthaka, the growth of grama – murchana - Jati from svara grouping, and the formation of ragas through different classifications have been discussed and studied.

II. **Medieval:-** It extends from Sarngadeva to Venkitamakhin. The increase in the number of ragas, Classification based on various categories, the introduction of the term Mela, a grouping of ragas under melas, and the facts related to melas and ragas are studied.

III. **Modern:-** It represents the period starting from Venkitamakhi onwards. The researcher came to understand the various experiments done for classifying ragas, and Venkitamakhi's Chaturdandiprakasika stood as a stepping stone and was the reference dictionary for upcoming treatises. The period between the 17th to 19th Centuries marked the history of Carnatic music to create new ragas, systematic classification of melas and ragas, and their systematic arrangement in the well-developed pattern.

Chapter Two - Sangita Sampradaya Pradarshini by Subbarama Dikshitar

This chapter mainly focuses on three aspects:

I. **The life and contributions of Subbarama Dikshitar**: The first part of this chapter deals with birth, early childhood, education, music training, life history, and contribution to the Music field (as a musician, performer, composer, and writer)

II. **The work - Sangita Sampradaya Pradarshini:** Sangita Sampradaya Pradarshini is a great work done by Subbarama Dikshitar, published in the year 1904 at Vidya Vilasini Press of Ettayapuram Samasthanam. It is in two volumes of 1700 pages in 12 chapters and continues with two Annexure (Anubandam A 131 pages & B 136 pages). It comprises 76 biographies of eminent persons in the world of music from the time of Saranga Deva, with two sections devoted to the science of music. The book reveals the deep knowledge and great learning of music literature by SubbāramaDīkshita.

SubbāramaDīkshita passed away on 25th November 1906, but his works stand as a monumental service to Carnatic music.

III. **Other Works:** The researcher also analyzed other works of Subbarama Dikshitar on Carnatic music. They are:

- Prathama Abhyasa Pustakamu (Bala Siksha)
- Andhra Mahabharata
- Vallibharatam
- Samskrita Andhra Dravida Kirtanamulu
- Prathama Abhyasa Pustakamu (Bala Siksha)

Chapter Three - History of 28th Mela Harikedaragaula

This chapter focuses on the History of 28th Mela Harikedaragaula and its present structure:

I. **The history of 28th mela Harikedaragaula:** The representation of this raga in history has been studied from the musical treatises. There are no references to this raga before the 15th Century. Since Svaramelakalanidhi is the first authentic of the mela period, it is the first work that mentioned Kedaragaula as a mela. The references in the following Lakshanagrandhas made the scholar understand that this raga had taken the position of both mela and janya. It has been placed in the 28th mela position by Muddu Venkitamakhi in his work Ragalakshana which is marked as the Prominent text among the two schools of thought. Subbarama Dikshitar completely followed this work for his treatise named Sangita Sampradaya Pradarshini.

II. **Present structure:** As per the second school of thought which was laid down by Govindacharya, Harikedaragaula, named as Kedaragaula is the janya raga of Harikambhoji in Sangaraha Chudamani. Thyagaraja, who followed this school, has composed more than ten compositions in this raga shows its legacy, and it stands as a typical South Indian raga forever.

Chapter Four - Analytical study of mela Harikedaragaula and raga Kedaragaula based on the Kritis of Muthuswami Dikshitar and Tyagaraja

This chapter has taken two krities of Muthuswami Dikshitar and Tyagaraja for analytical study.

- 'Neelakandam Bhajeham' (Rupakam)and 'Abhyambikayah' (Jhampa) of Dikshitar

- ‘Venugana loluni’ (Rupakam) and ‘Thulasi bilva’ (Adi) of Tyagaraja

The analytical study is based on the following aspects:

- Lakshana of a raga in various texts such as Graha, Amsa, Nyasa, Tara, Mandra etc.
- Arohana – Avarohana sancharas and other svara phrases.
- Dhatu analysis – Janta svaras, Dhattu svaras and other svara patterns
- Matu analysis – Svarakshara, prasa, Pada and other prosodical beauties
- Gamaka analysis
- The notations in other music texts.

Chapter Five - Janyas of Harikedaragaula- Lakshana and Sanchara

This Chapter analyzed the 16 Janya ragas of Harikedaragaula. They classified under Upanga and Bhashanga ragas.

This chapter studied the Janya ragas under the following heads;

- **Janya ragas through Lakshana grandhas:** The references of Janya ragas in musical texts of different periods have been verified and studied to understand the historical value as well as the structure of the ragas.
- **Lakshana of ragas in Sangita Sampradaya Pradarshini:** The Lakshana vivarana in Sangita Sampradaya Pradarshini gives the picture of the ragas that were prevalent at that time. Subbarama Dikshitar quoted the sloka of Venkitamakhi for most of the ragas, which reveals the tradition he followed.
- **Sancharas in various compositions given in Sangita Sampradaya Pradarshini:** In the Lakshya part, he has given various compositions with notation and Gamaka indicators which helps to know these ragas in detail. Moreover, the author had concentrated on the compositions of Muthuswami Dikshitar, as he is a descendant of the Dikshitar family. Hence this text is an authentic reference text for the compositions of Muthuswami Dikshitar.

- **Present structure:** Some of the above janya ragas have changes in their name, svaras, and structure according to the Kanakangi- Ratnangi Scheme of 72 Melakarthas. However, this scheme is used in the current time. The changes are mentioned in this chapter for better understanding.

Conclusion

Study on 28th Mela Harikedaragaula and its Janyas based on Sangita Sampradaya Pradarshini

In this research, the study analyses the Raga Harikedaragaula, the 28th mela in Asampurna mela paddhathi, and its janyas, which Subbarama Dikshitar follows in his great work Sangita Sampradaya Pradarshini. The Venkitamakhi's Chaturdandi Prakasika (17th Century) is the first work that comes up with 72 melas. Though this scheme was incomplete, the scholars after Venkitamakhi started working on it. As a result, more new ragas were created and named subsequently. A drastic shift can be seen in the Ragalakshana of Muddu Venkitamakhi (17thCentury) that he systematically arranged the ragas under melas and named them based on the Katapayadi prefixes. In this scheme, Muddu Venkitamakhi replaced Harikedaragaula as the 28th mela instead of Kambhoji. He also changed some other ragas like Bhairavi, Nariritigaula, etc., since these ragas are Bhashanga ragas. The tradition of Muddu Venkitamakhi, where the terms Raganga raga and janya raga are used, argues that the raganga raga needs to be sampurna in either arohana or avarohana, but non-linear. Muthusvami Dikshitar has given structural forms to ragas under this scheme.

The incompleteness of this scheme had led to another developed scheme which is nowadays accepted and is prevalent. In this scheme, the Govindacharaya (Sangraha chudamani-18th century) systematically arranged the melas having all the seven svaras present in both ascent and descent. Thus Harikambhoji was brought as 28th mela in his 72 mela scheme and Kedaragaula, Kambhoji and other ragas were made under it as janya ragas.

By analysing the krities of Muthusvami Dikshitar and Tyagaraja through various aspects, the researcher could find out that in the svara phrases, gamakas, and the application of the raga, there are no drastic differences in the compositions. Muthuswami Dikshitar, since he was also a vainika, the intricacies of the raga reflected in his kritis. The complete sketch of the raga is established even in a single sangathi. At the same time, the sweetness and elegance of the raga can be seen in the krities of Tyagaraja.

In the later notations, some changes in svara sancharas have been noted. The number of sangatis has increased than that given in SSP. For the krities of Trinities, the changes had occurred gradually, (not spontaneously) through the Sishya Parampara. These changes are part of the traditions.

In the case of 16 Janya ragas, some changes are found in their modern usage. For example:

- The ragas like surutti, Nattakurinji, etc. which are Bhashanga ragas according to Sangita Sampradaya Pradarshini are Upanga ragas in Modern times.
- The arohana and avarohana of some ragas have changed. (Erukalakambhoji, Athana, etc.)
- For some ragas, their janaka raga (parent raga) has changed. (Athana, Kannada)

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